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ground, and the vine and blossoms are correspondingly light, the blossoms being in delicate salmon tints, heavily outlined in black, and the foliage in light warm olives, outlined in the same manner. The tints are of course laid on perfectly flat. This is to be remarked because many of the borders used on ceiling papers are executed in a more pictorial and less artistic manner. The style in these papers consists of broken parallel bars running in different directions inclosing dots, and broken lines in gold. In one of the papers the ground is black and in the other dark olive, and both lead back to the core without producing too great contrasts. In the leaf pattern the gradation is even more gentle, the whole color scheme being exceedingly subtle.

MARY GAY HUMPHREYS.

#### THE PROGRESS IN WALL PAPERS.

OPPOSITE me are a couple of door panels; the ground of each is covered with a mottled gold surface, and scattered over it are heavy pink and creamy roses and buds hanging from graceful vines, and among tender green foliage. The flowers are reproduced with the wild luxuriance and abandon which so fascinate us in nature, and their tints are a constant delight. There are many flower-pieces each season in the Academy of Design that have nothing of the charm of these panels, which are only wall paper covering the waste-places on an old door. Although the panels are at least a yard and a half long, it is only by the closest scrutiny that one can detect where the repetition of the design begins. In analyzing the design itself it is interesting to discover that the charm lies entirely in its suggestiveness. The treatment is naturalistic, but by no means imitative. The drawing recalls the perfect accuracy of a Japanese panel, the color is laid on also in flat patches, as a Japanese artist would have used it. But the distribution of the design over the surface, and the tender delicate harmonies, are due to the influence of the modern French school.

The most suggestive thought, in contemplating these panels, is that such pleasurable objects are now within the reach of the more modest means, and that this and kindred designs are rejuvenating and beautifying dull places all over the country. Wall paper, as well as many an other thing, may be taken to mark the advance in the last few centuries in civilization and the arts.

It was only two hundred years ago that wall paper was introduced into Europe. Up to that time walls

were taken up and imitated by the Flemings and Italians, and later by the French.

In place of tapestries the English introduced hangings of silk and satin, and in 1638 a Frenchman named Lanyer produced a fabric called "tonture de laine," on

The invention of the Foudrinier machine, which produced long lengths of paper, gave the necessary stimulus to wall papers. The work of Morell, after the French Revolution, had a great influence on English manufactures, which began copying French draperies.

Novelties were not disdained by our ancestors. The Echarts of Chelsea, famous makers of hangings, especially of rich arabesques on satin, after the battle of the Nile, introduced the crocodile and other Egyptian figures, which became for the time

fashion. These, however, soon languished, and were superseded by Greek designs and classicisms, this probably due to the empire and the prevailing French taste. The progress since this time becomes more patent. There are many old houses even in this country which preserve the fashions of those and succeeding

days. In the South, where changes are less rapid than in the North, there are fine old mansions, whose walls are still hung with imported papers of three quarters of a century ago. I recall a stately house in Charleston with drawing-rooms white and gilt, and panelled with mirrors, and chambers covered with landscapes, representing English hunting scenes, and Watteau figures picnicking in French forests. These were especially imported after the grand tour, and represented at the time the most approved French taste.

The mechanical improvements in the production of wall papers is even more marked than the changes which have taken place in the designs and coloring of paper hangings. These are partially due to modern ideas on house-furnishing, and are also the result of the several influences which have brought about a revival in decorative art in general. The most evident of these changes is in the colors employed.

Broken tints and half tones have taken the place of the full colors which formerly glared from the walls, new and strange combinations have been effected or revived, and the whole range extended and deepened.

Equally important changes have taken place in designs. Japanese and Indian influence are here easily traced, and, still more valuable, the principles of each have inspired new and independent forms. The importance given to decoration has also enlisted the attention of trained artists, and received the benefit which their previous art education enables them to give. Viollet le

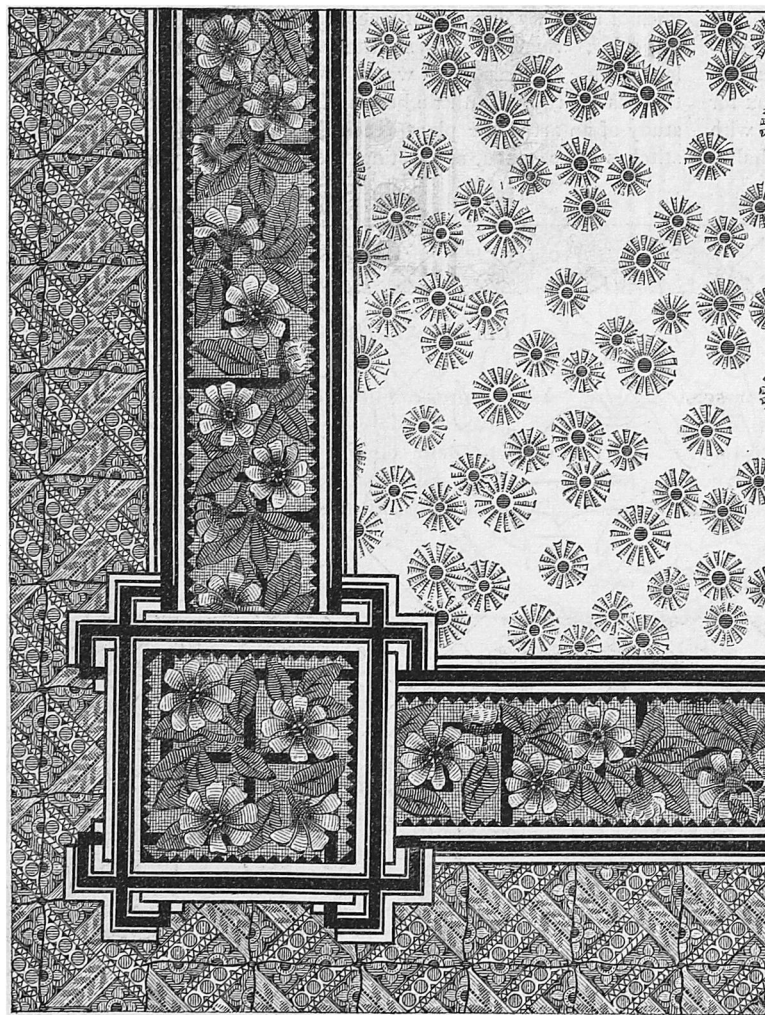
Duc, Morris, Dresser, Walter Crane, Kate Faulkner, and Colman and Tiffany, are each known as designers of wall paper. But the principal advantage gained is not in these special papers, but in the general improvement in papers of all grades, and these may be equally seen on the walls of the humblest homes. It is a com-



CEILING-PAPER BORDER DESIGN.

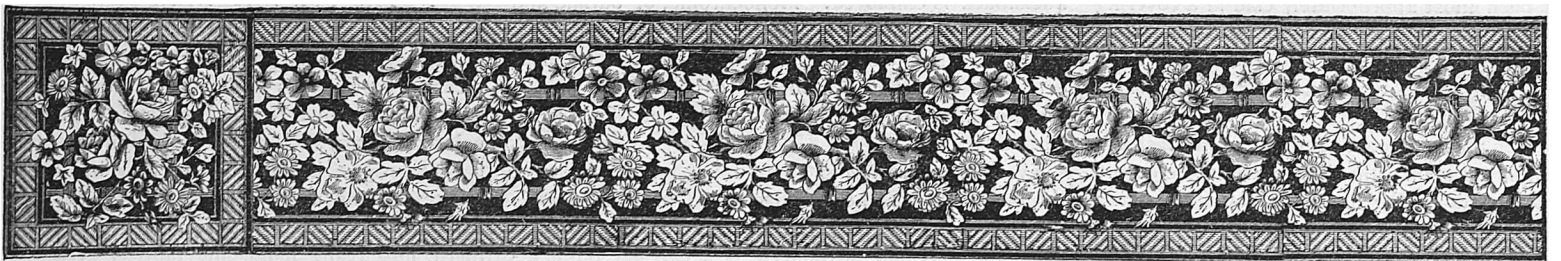
which was printed various designs, afterward powdered with flock. This was to furnish a cheaper hanging than the rich velvets used by the French, and imitated their designs.

About the beginning of the seventeenth century the Dutch began the manufacture of printed papers, evi-



CEILING-PAPER DESIGN.

dently stimulated by the introduction of the Chinese papers brought over through their trade with Japan, and which was in great repute in the houses of the rich. These papers were square pieces pasted together, having been printed on blocks in designs imitating the Spanish leather. Later, Aubert, a Frenchman, began



CEILING-PAPER BORDER DESIGN.

were either painted, as in the southern countries, or hung with tapestries, such as were produced at Arras and among the Flemings, whence we get our wood hangings. Spain introduced leather hangings as panels set into wood-work, such as we find among the handsome Cordova remnants preserved at Cluny. This

to manufacture paper, and, following Lanyer, used flock, imitating the Utrecht and other stamped velvets. Up to this time, however, the designs were bold large scrolls, plain and embossed, generally blue on a self or drab ground, the texture very coarse, and had by no means taken the place of the Chinese papers.

mon error, by the way—and from interested motives it is often fostered by salesmen—that a wall paper to be "artistic" must be elaborate and therefore expensive. Of course, the reverse is more likely to be true. Simplicity seldom sins against good taste.

M. G. H.